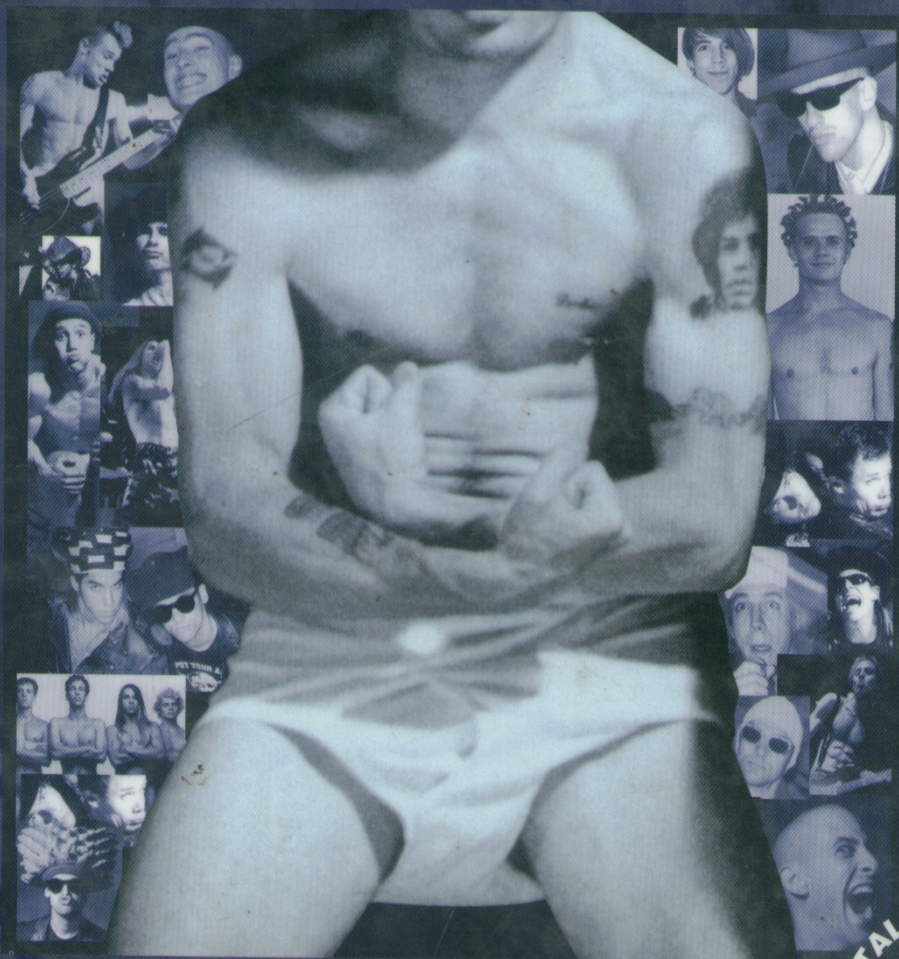


RED HOT  
CHILI  
PEPPERS

# out in l.a.



PARENTAL ADVISORY  
**ADVISORY**  
EXPLICIT LYRICS





AUTHENTIC TRANSCRIPTIONS  
WITH NOTES AND TABLATURE

Transcribed by  
PAUL PAPPAS

# RED HOT CHILI PEPPERS out in la.

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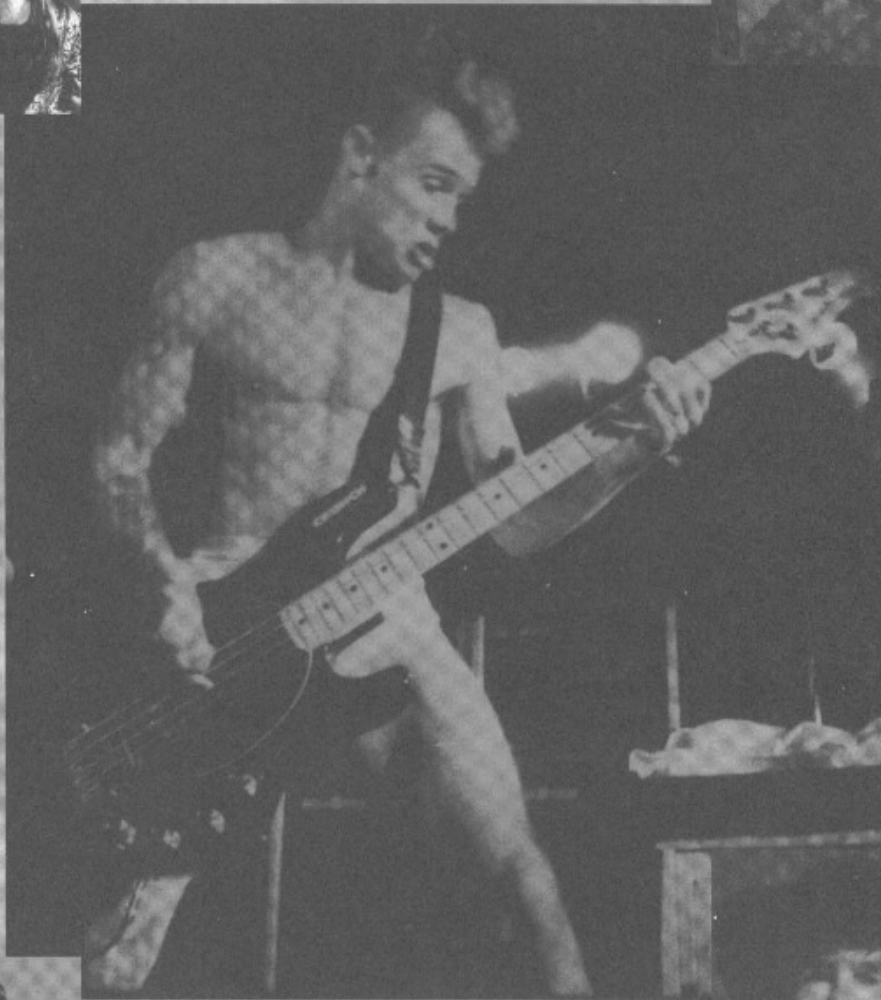
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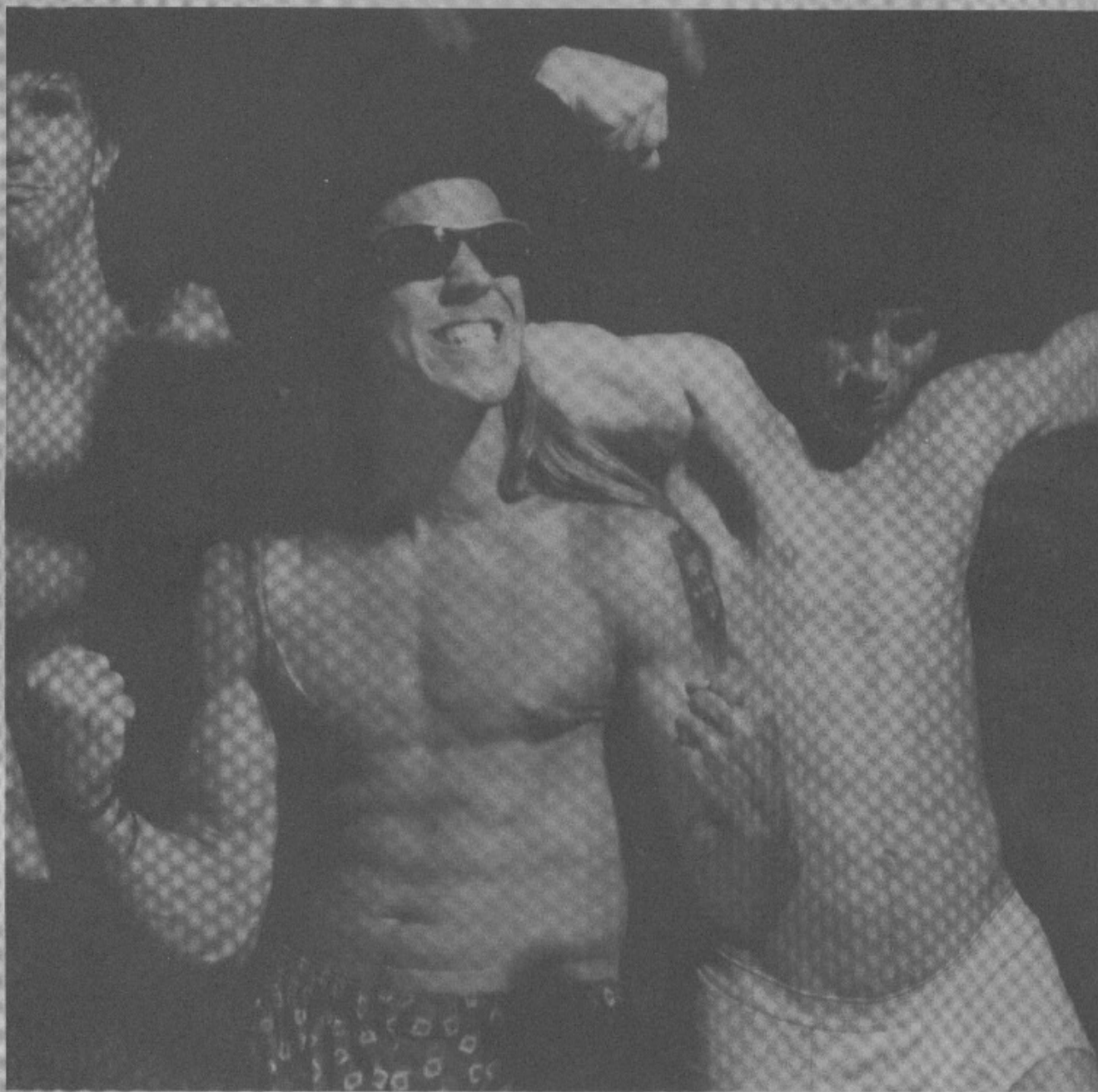
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## PART ONE

BECAUSE I CAN NOT CAPTURE THE DEFINITIVE EXPLANATION OF THE UNIVERSE WITH ONE PERFECT SENTENCE, I WILL BEGIN WITH AN ALIENATED MENTION OF ONE PERSON WHO WAS AND IS AN ESSENTIAL MEMBER OF ITS CONTENTS: HILLEL SLOVAK. HILLEL WAS THE OLDER BROTHER OF A TWO BROTHER ONE IN THEIR HOUSEHOLD. HE LIVED JUST TWO BLOCKS FROM FAIRFAX HIGH SCHOOL WHICH IS WHERE WE MET ONE DAY AFTER SCHOOL HE INVITED ME OVER FOR EGGSALAD SANDWICHES. ONE AFTERNOON WAS ALL IT TOOK FOR US TO KNOW THAT WE WOULD BE FRIENDS FOREVER FOR BETTER, FOR WORSE, FOR EVERYTHING IN THE UNIVERSE. HILLEL WAS A GUITAR PLAYING MAN AND UNLIKE ME, HAD A GUITAR PLAYING PLAN.

IT IS DELIGHTFULLY ABSURD HOW ONE MIGHT MAKE A LEFT INSTEAD OF A RIGHT TO END UP CROSSING PATHS WITH A STRANGER WHO WILL FOREVER

CHANGE YOUR LIFE. MICHAEL PETER GALZARY CHANGED MY LIFE. WE MET OVER A FRIENDLY AFTERNOON DURING A LUNCH BREAK AT FAIRFAX. WE WERE FIFTEEN YEARS OLD. MIKE WAS MY FIRST MUSICAL FRIEND. HE PLAYED TRUMPET IN THE SCHOOL MARCHING BAND AND I DABBLED IN THE SCHOOL THEATRIC ACTIVITIES. WE WERE DRAWN TO EACH OTHER BY THE FORCES OF MISCHIEF AND LOVE AND WE BECAME VIRTUALLY INSEPARABLE. IN THE YEARS TO COME WE WOULD SHARE MORE THAN MY IMAGINATION COULD CONCEIVE. THE ADVENTURES OF PLEASURE AND PAIN WE SHARED MADE ITS WAY DIRECTLY INTO THE MUSIC THAT WE WOULD ONE DAY PLAY.

AT THIS POINT IN MY LIFE, 1977, I HAD NOT CONSCIOUSLY ACKNOWLEDGED ANY INTEREST IN PLAYING MUSIC. I WAS, HOWEVER, ENCOURAGED BY MY SEVENTH GRADE ENGLISH

TEACHER, MRS. VERNON, TO WRITE WORDS. THAT IS WHAT I DID. I WROTE FUNNY LITTLE POEMS, LOVE LETTERS TO MY GIRLFRIEND AND SPASTICALLY AMUSING COMPOSITIONS FOR MY SCHOOL. MEANWHILE HILLEL AND JACK IRONS, WHO HAD BEEN FRIENDS FROM THE AGE OF TWELVE, BEGAN STUDYING MUSIC AT THE AGE OF THIRTEEN. THEY TOOK THEIR FIRST MUSIC LESSONS IN THE SAME HOUSE AT THE SAME HOUR OF THE SAME DAY. YEARS LATER I WOULD FEEL BLESSED TO BE IN A BAND WITH THESE GIFTED AND DEDICATED MUSICIANS. PLEA WILL TAKE IT FROM HERE.

ANTHONY

BRIGHTON MUSIC TEL: 674841



## PART TWO

Anthony, Hillel, and I, also known as the Faces, Fire Man, Earth Man, Wind Man, Pace, Flaco, Fuerte, Swan, Clem Phlegm, Huey Spitoon, Slim and the Israeli Cowboy lived up on Wilton and Franklin with a couple of Frenchmen of dubious distinction named Fab and Joël. There in Hollywood California where I used to practice trumpet on the same roof which the landlady jumped off to her death and we slipped in and out of various fascinating and frightening dimensions, we ~~formed~~ formed Tony Flow and the Miraculously Majestic Masters of Mayhem (later to become the Red Hot Chili Peppers). This happened because when Friends hang out and truly love each other, cool shit ends up flowing down the River. Jackie I was over with us one day and we started spewing out some funky jam which became our first song Out In L.A. because our friend the funky diva Gary Alan needed an opening act. So we got our choreography together and rocked that shit shortly thereafter at the Rhythm Lounge and we all knew deep in our assholes that this was the real deal jambobboogie that had to be dealt with. Now I was playing bass in a punk rock band called FEAR at the time and the drummer Spit Six knew a place up on Hollywood and Western where we could record cheap. Ho, Ha. Anthony had a job at a computer graphics

place with these meticulously anal retentive gay guys who ~~caused~~ caused Santa Monica Blvd for boys so he ~~upped~~ upped the dough and we went in one day to get our shit on tape. We all felt really lucky to be in a studio. It was a beautiful feeling when we played that day, I distinctly remember looking over at Hillel, the messiah, and feeling like I was floating. ~~Love~~ Hillel, Hillel, Hillel, I love him and miss his funky, artistic, creative ass so much. His intro to Green Heaven on this tape touches my deepest place. I was so in love with Anthony's words then they made the rest of us laugh like shit and I used to proudly rewrite Green Heaven to my mother over the phone. Dig Jackie's Funky drumming if you have to ask you will never know. Now by this time the Faces had left the Frenchmen and moved over to the Land of Lee, where they sold dime bags in front of our house (I once ran into H.R. there) and threw bottles and rocks at us on the First day we moved in but we had our tape and Anthony and I would play it for anybody that would listen (mostly little kids

and babys, ya know, Baby Appeal). There was really nothing else like this music at the time (or ever for that matter, not to stroke myself too much). It came out of pure love, which is the most powerful thing in the world. I'm sure this demo tape is the best recording I was ever a part of.

There's also a song here called What It Is. Anthony and I stayed up all night wrote it, and recorded it in the wee hours of the morning on our blaster to show to Jackie and Hillel later that day. We gave it to Nina Hagen. Ali Po Po was there when we did it. Oh... and don't forget that ~~the~~ the words You Always Sing the Same were originally written in French by our Gaudalupian pal Joël Virgel. Edward Hilly's in your pants.

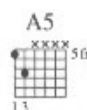
Love,

FLEA



# Higher Ground

Words and Music by Stevie Wonder



Tune Down 1/2 Step:

- ① = E $\flat$     ④ = D $\flat$   
 ② = B $\flat$     ⑤ = A $\flat$   
 ③ = G $\flat$     ⑥ = E $\flat$

## Intro

Moderate Funk  $\text{♩} = 136$

E9    G5    A5  
 Voc. Fig. 1    End Voc. Fig. 1

(Till — I reach — the high — est ground. — )

Gtr. 1 (clean)    Rhy. Fig. 1    End Rhy. Fig. 1    Rhy. Fig. 1A    End Rhy. Fig. 1A  
 mf    pp    Gtr. 2 (dist.)

TAB

\* echo repeats.

Gtr. 1: w/ Rhy. Fig. 1, 2 times    Gtr. 2: w/ Rhy. Fig. 1A    G5    A5

\* Gtr. 3 (dist.)    E9    End Riff A

Riff A    w/ envelope filter

\* Bass arr. for gtr.

Gtr. 1: w/ Rhy. Fig. 1, 6 times    Gtr. 2: w/ Rhy. Fig. 1A

Gtr. 3: w/ Riff A, 4 times    E9

Gtr. 4 (clean)    mp    mf

G5    A5    E9    Gtr. 2: w/ Rhy. Fig. 1A



# Verse

G5 A5 Gtrs. 2 & 3 tacet E9

1. Peo - po-pe, peo - ple, \_\_\_\_\_

\* During verses, lead vocal w/ echo.

Gtr. 1 tacet N.C.(E7)

keep on learn-in'. Sol - sol-diers, \_\_\_\_\_

F#7#9

keep, keep on war-rin'. World, \_\_\_\_\_

A7#9

keep, keep on turn - in', 'cause you won't be too

\* Gtr. 1: w/ Rhy. Fig. 1, 2 times

E G5 A5 E  
 ⑥ open ⑥ open

Gtr. 2: w/ Rhy. Fig. 1B

\*\* E9 G5 A5 N.C.

G5 A5

Rhy. Fig. 1B

End Rhy. Fig. 1B

Gtr. 2

long.

\* During verses, when Rhy. Fig. 1 is recalled, omit echo repeats.

\*\* Chord symbols reflect combined tonality.

# Verse

Gtrs. 1 & 2 tacet  
 N.C.(E7)

Gtr. 5: w/ Fill 1

2. Pow-ers keep, keep on ly-in', while the

Gtr. 5: w/ Fill 2

peo-ple a-keep on dy-in'. World,

## FILL 1

Gtr. 5 (clean)

mf

TAB

\* Left hand mutes lower strings with thumb and higher strings with index finger.

## FILL 2

Gtr. 5

mf

TAB

\* Left hand mutes lower strings with thumb and higher strings with index finger.



F#7#9 A7#9

keep, keep on — turn - in', —

10 10 10 10 X X X X 10 X X 10 10 X X 10 10 X X 13 13 X 12 13  
 9 9 9 9 X X X X 9 X X 9 9 X X 9 9 X X 12 12 X 11 12  
 8 8 8 8 X X X X 8 X X 8 8 X X 8 8 X X 11 11 X 10 11  
 9 9 9 9 X X X X 9 X X 9 9 X X 9 9 X X 12 12 X 11 12

Gtr. 1: w/ Rhy. Fig. 1, 2 times  
 Gtr. 2: w/ Rhy. Fig. 1B, 2 times  
 \* E9 G5 A5 N.C. G5 A5 E9 G5 A5

'cause you won't — be too long. —

X 12 13 X X X X 12 13 13 13 13 7 7 7 7 9 7 X 7 5 7 0 7 X 7  
 X 11 12 X X X X 11 12 12 12 12 12 7 7 7 7 9 7 X 7 5 7 0 7 X 7  
 X 10 11 X X X X 10 11 11 11 11 11 7 7 7 7 9 7 X 7 5 7 0 7 X 7  
 X 11 12 X X X X 11 12 12 12 12 12 7 7 7 7 9 7 X 7 5 7 0 7 X 7

\* Chord symbols reflect combined tonality when Rhy. Figs. 1 and 1B are recalled.

**Chorus**  
 Gtr. 1 tacet  
 N.C. G5 A5 N.C. A7#9 E9 A7#9

I'm so darn glad he let me try it a - gain, — 'cause my last time on earth I lived a

7 7 7 X 7 5 7 9 7 X 13 X X 13 7 X X X 7 7 7 7 7 7 7 7 X 13 X 13 13 13 13  
 7 7 7 X 7 5 7 9 7 X 12 X X 12 7 X X X 7 7 7 7 7 7 7 7 X 12 X 12 12 12 12  
 7 7 7 X 7 5 7 9 7 X 11 X X 11 7 X X X 7 7 7 7 7 7 7 7 X 11 X 11 11 11 11  
 7 7 7 X 7 5 7 9 7 X 12 X X 12 7 X X X 7 7 7 7 7 7 7 7 X 12 X 12 12 12 12

Rhy. Fig. 2  
 Gtr. 2

5 5 7 5 (5) 7 0 5 0 12 12 5 7 5 7 5 7

\* Lead vocal is doubled by background vocals till end of Chorus.





Citr. 2 tacet  
N.C.(E7)

3. Teach - ers, \_\_\_\_\_ a-keep on teach-in'.

Gr. 5: w/ Fill 1

Pre - pre-pre - pre-pre - pre - pre - pre - preach - ers, \_\_\_\_\_ a - keep on

7 7 9 7 X 7 X X X X 7 7 7 7 9

preach-in',

Wo - wo - world, —

9 7 X 7 X X X 7 X X 10 X 10  
9 9 X 9  
9 9 X 9

[illegible]

N.C. G5 A5 E9 G5 A5 N.C. G5 A5

Verse  
Gtrs. 1 & 2 tacet  
N.C.(E7)

4. Pow-ers, \_\_\_\_\_

Gtr. 5: w/ Fill 1

The musical score for guitar part 5 consists of two staves. The top staff is a melody line in treble clef with a key signature of two sharps (F# and C#). It contains the lyrics "keep on ly-in', while the peo-ple". The bottom staff is a guitar line in treble clef, featuring a series of chords and a fill. The chords are indicated by 'x' marks and numbers (7, 9). The fill is indicated by a wavy line. The guitar line is divided into two measures by a double bar line.

keep on ly-in', while the peo-ple

Gtr. 5; w/ Fill 2

F#7#9

a - keep on dy - in'. A - sleep, a-sleep, a-sleep, a-sleep, a - sleep-ers, \_\_\_\_\_

X X X X 7 8 7 7 9 9 9 7 X 9 7 7 10 9 9 9 9 10 9 9 9 9

Gr. 2: w/ Rhy. Fig. 1B, 2 times  
N.C. G5 A5

A7#9

just stop sleep-in', 'cause you won't be too long.

7 X X X 7

**Chorus**

Gtr. 1 tacet  
Gtr. 2: w/ Rhy. Fig. 2  
A7#9

N.C. G5 A5 E9 G5 A5 N.C. G5 A5

So, so, so, so darn glad he let me

X X 7 7 9 7 7 5 7 7 9 7 X 7 7 7 9 13 12 X X X 13 X X X X  
X X 11 12 X X X 11 X X X X

\* Lead vocal is doubled by background vocals, next 10 meas.

E9 A7#9 E9

try it a - gain, — 'cause my last time on earth I lived a whole world of sin. — Glad that

A7#9 E9 F#7#9 A7#9

glad that glad that I — know more than I knew then, — gon - na keep on try - in' till — I reach — the high - est

Gtr. 2: w/ Rhy. Fig. 1B, 4 times N.C. G5 A5 N.C. G5 A5 N.C. G5 A5 w/ Voc. Fig. 1, 4 times N.C. G5 A5

ground. —

N.C. G5 A5 N.C. G5 A5 N.C. G5 A5

Spoken: Stev-ie, Stev-ie, Stev-ie, Stev-ie, knows that, uh, no - bod - y's gon-na bring me down. Stev - ie knows that, uh,



Gtr. 1: w/ Rhy. Fig. 1, 4 times

Gtr. 1: w/ Rhy. Fig. 1, 4 times

Gtr. 3: w/ Riff A, 3 times

Gtrs. 2 & 4 tacet.

Steve, Steve, Steve, Stev-ie knows that, uh, — no - bod-y's gon-na bring me down. Stev-ie knows that, - uh,

Gtr. 3 tacet

Gtr. 2: w/ Rhy. Fig. 1A

no - bod - y's — gon - na bring me down.

## Gtr. 1: w/ Rhy. Fig. 1

E9

Gtr. 2: w/ Rhy. Fig. 1A

E9

Spoken: Some-thing of a wise man, some-thing of a fool. Do you love Stev-ie Won-der? Yes I do, yes I do.

Gtr. 4

G5 A5

Gtr. 2: w/ Rhy. Fig. 1A

N.C.(E7) G5 A5

(w/ echo repeats)

Show me your soul \_ and I'll show you mine. \_

9 7 X X 7 X 7 X X 7 5 5

Gtr. 1: w/ Rhy. Fig. 1 Gtr. 2: w/ Rhy. Fig. 1A Gtr. 4 tacet

E9 G5 A5

Dig my trip now, just in time, — just in time. — (w/ echo repeats) Ac

Gtr. 1: w/ Rhy. Fig. 1, 2 times Gtr. 2: w/ Rhy. Fig. 1A  
Gtr. 3: w/ Riff A, 2 times

E9

cept my mes-sage as a gift of grace — be-cause the next thing you're get-tin' is a face full of bass.

### Bass Solo

Gtrs. 1, 2 & 3 tacet

Gtr. 4  
E7

### Outro

\* Gtr. 1: w/ Rhy. Fig. 1, 2 times

Gtr. 2: w/ Rhy. Fig. 1B, 6 times

E9

G5

A5

N.C.

G5

A5

w/ Voc. Fig. 1, 5 times

E9

G5

A5

N.C.

G5

A5

\* For remainder of song, when Rhy. Fig. 1 is recalled, omit echo repeats.

Gtr. 5: w/ Fill 1, 16 times, simile

N.C. G5 A5 N.C. G5 A5 N.C. G5 A5 N.C. G5 A5

N.C. G5 A5 N.C. G5 A5 N.C. G5 A5 N.C. G5 A5

Gtr. 1: w/ Rhy. Fig. 1

E9 N.C.(E7)

Gtr. 1: w/ Rhy. Fig. 1, 2 times

Gtr. 2: w/ Rhy. Fig. 1B

E9 G5 A5 N.C. G5 A5

Begin Fade

E9 Gtr. 2: w/ Rhy. Fig. 1B, 1st meas. N.C. G5 A5

Fade Out

N.C.(E7)



**By Sylvester Stewart**

**Moderate Funk** ♩ = 102

w/ drums & synth. effects

N.C.

N.C.(Bbm)

<sup>a</sup> Gtr. 1 Riff A.

(Ab)

(Db)

\* Bass arr. for gr. at approx. 3:00 mark.

End Rift A

End Voc. Fig.

w/ wah-wah

mp

w/ chorus

\* Two gtrs. arr. for one gtr.

Gtr. 4: w/ Rhy. Fill 1  
w/ Voc. Fig. 1, 4 times

Bkgd: (Ooh. Ooh, doo, doo, doo. Doo, doo, doo, doot,

8va loco 8va

H.H. H.H.

6 (10) 6 (10) 6 (10) 6 (10)

\* Rock wah-wah in specified rhythm; + = closed; o = open

Rhy. Fill 1  
Gtr. 4 (clean)

*p*

T  
A  
B

do. Doot, do. Doo, doo, doo, doo, doo, doo. Ooh. Ooh.

1/2 full

8va

H.H.

6(18) 6(18) 6(18) 6(18) 6(18) 8(20) 6(18) 8(20) 6(18) 8(20) 6(18) 8(20) 9(21) 8(20) 9(21)

do, doo, doo. Doo, doo, doo, doot, doo. Doot, doo. Doo, doo, doo, doo, doo, doo, doo.

6 8 6 8 6 8 6 5/6 5/6 5/6 5/6 (6) 8 6 6 7 8

8va

H.H.

8(20) 6(18) 8(20) 8(20) 8(20) 6(18) 8(20) 6(18) 8(20) 6(18) 8(20)

\*(Bbm) (Ab) (Db) (Gb)

Ooh. Ooh. doo, doo, doo. Doo, doo, doo, doot, doo. Doot, doo.

8va

H.H.

8(20) 8(20) 8(20) 8(20) 8(20) 8(20) 6(18) 8(20)

\* Chord symbols implied by bass.



(Fm) Gtr. 5: w/ Riff B (Bbm) (Ab) (Db)

Doo, doo, doo, doo, doo, doo. Ooh. Ooh, doo, doo, doo. Doo, doo, doo, doo,

9 6 6 8 8 5 8/9 8 6 6 7 8 6

8va

H.H.

8(20) 6(18) 8(20) 6(18) 9(21) 6(18) 9(21) 6(18)

(Gb) (Fm) (Bbm)

doo. Doot, doo. Doo, doo, doo, doo, doo, doo. Ooh. Ooh,

8 6 7 8 8 6 5 6 5 6 4 6 5 4 6/8 6 6 6 6

loco

8 6 8/10

**Riff B**  
\*Gtr. 5

play 3 times

TAB

9 6 9 6 8 8 6 9 6 8 8 8 8 8

\* Horns arr. for gtr. \*\* Bb sustains 2nd & 3rd times.

[illegible][illegible]

(Ab) Verse (Bbm) N.C.

Doo, doo, doo, doo, doo, doo.) Now, when you see me a - gain, I hope that you'll have been the kind of

Gr. 5: w/ Riff B1  
Fm

Gr. 4: w/ Rhy. Fill 1  
\*\*N.C.(Bbm)

per - son a - that you real - ly are now. I'll be so good.

The first system of the musical score includes two vocal staves and two guitar staves. The vocal lines are in a key with four flats (Bbm). The guitar accompaniment features a mix of eighth and sixteenth notes, with some chords indicated by 'x' marks. Fret numbers are provided for the guitar parts.

\* vol. knob swell

\*\* Chord symbols implied by bass.

(Ab) (Db) (Gb) N.C.

I wish I could get this mes - sage o - ver to you now.

The second system continues the musical score. It includes vocal lines and guitar accompaniment. Chord symbols (Ab, Db, Gb, N.C.) are placed above the vocal lines. The guitar part includes dynamic markings like '1/2' and 'full', and fret numbers are indicated throughout.

# Outro

All gtrs. tacet  
w/ drums & synth. effects  
N.C.

Gr. 1: w/ Riff A  
N.C.(Bbm)

(Ab) (Db) (Gb)

(Fm)

Gr. 1 tacet  
w/ synth. effects  
N.C.

play 6 times

26 5

The Outro section consists of a single guitar line starting at measure 26 and ending at measure 5. It includes a repeat sign and a 'play 6 times' instruction.

## Riff B1 \* Gr. 5

This section shows Riff B1 for guitar 5. It includes a standard musical notation for the riff and a corresponding guitar tablature (TAB) section below it.

\* Horns arr. for gtr.



# Behind The Sun

Words and Music by Michael Balzary, Anthony Kiedis, Hillel Slovak, Jack Irons, and Michael Bienhorn

## Intro

Moderate Rock ♩ = 94

N.C. (bass) 2

Gtr. 3: w/ Riff A, 2 times

†(D) (A) (E)

\*\* Gtr. 1

mf

Rhy. Fig. 1

\*\*\* Gtr. 2 (clean)

mf

TAB

12 12 12 12 12 12 12 12

9 9 9 9 9 9 9 9

12 11 9 7 9 7 9 11 9 7 9 7 9 11 9 9 7 9 7 5 7 5 7

\* Key signature denotes E Mixolydian.

\*\* Sitar arr. for gtr.

\*\*\* Two gtrs. arr. for one gtr.

† Chord symbols reflect combined tonality.

E9

Gtr. 2: w/ Rhy. Fig. 1

N.C.(D) (A) (E)

let ring

End Rhy. Fig. 1

TAB

12 12 12 12 12 12 12 12

9 9 9 9 9 9 9 9

7 0 7

7 7 7 6 7

0

## Riff A

Gtr. 3 (clean)

mf

TAB

11 9 7 9 7 9 9 7

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Verse

Gtr. 3 tacet

E9

E6 E9

E6

1. One day, while bath - ing in the sea, — my

Gtr. 1

Riff B

let ring

12 9 7 0 0 5 7/9 7 7 9 7 7 7/9 5

Rhy. Fig. 2

Gtr. 2

7 7 7 0 7 7 7 9 0 0 0 0 0 0 0 0

\* Lead vocal is doubled throughout, except when harmony is indicated and during spoken lyrics.

Gtr. 2: w/ Rhy. Fig. 2

E9

E6 E9

E6

talk - ing dol - phin spoke to me. —

He spoke to me in sym - pho - ny. —

7/9 7 7 7 1/2 1/2 5 5 7/9 7 7 9 7 7 7/9

End Rhy. Fig. 2

7 7 7 9 7 7 7 9 11 11 12 12 9 9 9 9

E9

E6 E9

E6 E9

N.C.

Gtrs. 1 & 2 tacet  
(bass)

from free - dom's peace be - neath the sea.

End Riff B

(9) 12 9 12 9 11 11 (11) 9

Gr. 2: w/ Rhy. Fig. 2, 1st 3 meas.

E9

E6

E9

E6

E9

E6

He looked to me, eyes full of love, \_ said, "Yes, we live be - hind the sun." \_

Gr. 1

# Chorus

Gr. 2: w/ Rhy Fig. 1, 1 1/2 times

Gr. 2: w/ Rhy. Fill 1

E9

Gr. 3: w/ Riff A, 4 times

N.C.(D)

(A)

(E)

E9

Be - hind \_ the sun. \_

N.C.(D)

(A)

(E)

Gr. 2: w/ Rhy. Fill 2

E9

Be - hind \_ the sun. \_ Yeah, yeah, yeah, \_ yeah, \_

Rhy. Fill 1

Gr. 2

Harm.

TAB

Rhy. Fill 2

Gr. 2

TAB



Gr. 2: w/ Rhy. Fig. 1. 1st 2 meas.  
N.C.(D) (A) (E)

yeah, yeah, — yeah, yeah. Be - hind — the sun. *Spoken: The*

Gr. 2: w/ Rhy. Fill 3  
E9

Gr. 4: w/ Fill 1

sun goes up — and the sun gets down. — But, like the heart of the sun, my heart con - tin - ues to pound. —

Gr. 2: w/ Rhy. Fig. 1  
N.C.(D) (A) (E) E9

Be - hind — the sun.

Rhy. Fill 3  
Gr. 2

TAB

Fill 1  
Gr. 4 (clean)

TAB

# Verse

Gtr. 1: w/ Riff B

Gtr. 2: w/ Rhy. Fig. 2, 2 times

Gtr. 3: tacet

E9

E6

E9

E6

E9

E6

2. Now, while I show-er in the rain, \_ I watch my dol-phin swim a - way. \_

7-9 5

E9 E6 E9 E6

The one who lis - tens to the surf \_ can

Gtr. 4

Harm.

7 3 7 3 3 5 5 5 5 5

E9 E6 E9

feel the pulse beat of the earth.

Gtr. 1 & 2: tacet

N.C.

(bass)

Harm.

3 7 7 5 5 5 5 5 5 5 5 5 3 3

Gtr. 1: w/ Riff B, 1st 4 meas.

Gtr. 2: w/ Rhy. Fig. 2, 1st 3 meas.

E9 E6 E9 E6

And like my dol - phin swims so free, \_ the

Harm.

5 5 5 7 7 7 7 7 7 7 7 7 7 7

# Chorus

Gtr. 2: w/ Rhy. Fig. 1, 1 1/2 times

Gtr. 3: w/ Riff A, 2 1/2 times

Gtr. 4 tacet

N.C.(D)

E9 E6 Gtr. 2: w/ Rhy. Fill 5 E9

sun does swim in - to the sea. \_ Be - hind \_ the sun. \_ (A)

*loco* Gtr. 1

(E) E9 Gtr. 4: w/ Fill 2 N.C.(D) (A)

Be - hind \_ the sun. \_

Rhy. Fill 4  
Gtr. 2

Rhy. Fill 5  
Gtr. 2

Fill 2  
Gtr. 4

(E) Gtr. 2: w/ Rhy. Fill 6 E9

Yeah, yeah, yeah, — yeah, — yeah, yeah, — yeah, yeah.

let ring -----

Gtr. 2: w/ Rhy. Fig. 1. 1st 2 meas. N.C.(D) (A) (E) Gtr. 2: w/ Rhy. Fill 3 Gtr. 3: w/ Fill 3 E9

Be hind — the sun.

Gtr. 2: w/ Rhy. Fig. 1 Gtr. 3: w/ Riff A. 1st 2 meas. N.C.(D) (A) (E) Gtr. 3: w/ Fill 4 (see next page) E9

Be hind — the sun.

Rhy. Fill 6 Gtr. 2

Harm. -----

TAB

Fill 3 Gtr. 3

TAB



# Interlude

Gtr. 3 tacet

A7

A7sus4

A7

A7sus2

Gtr. 2

let ring

Gtr. 1

A

Asus4

A

Asus4

A

Asus4

N.C.

A7

A7sus4

A7

A7sus2

let ring

## Fill 4

Gtr. 3

Harm.

TAB

A Asus4 A Asus4 A Asus4 N.C.

3. An

This system contains the first two staves of music. The top staff is a guitar staff with a treble clef and a key signature of two sharps (F# and C#). It features a series of chords: A, Asus4, A, Asus4, A, Asus4, followed by a measure with 'N.C.' (Natural Chord). The bottom staff is a bass staff with a bass clef, showing a melodic line with eighth and sixteenth notes. The system ends with a measure labeled '3. An'.

# Verse

Gtr. 1: w/ Riff B  
Gtr. 2: w/ Rhy. Fig. 2, 2 times  
E9

E6 E9 E6 E9 E6 E9

is - land fly - ing through the sky, \_ one day your son might ask you why. \_ And

Gtr. 4

This system contains the third and fourth staves of music. The top staff continues the melodic line with lyrics: 'is - land fly - ing through the sky, \_ one day your son might ask you why. \_ And'. Above the staff are the chords E6, E9, E6, E9, E6, E9. The bottom staff shows a guitar part labeled 'Gtr. 4' with a treble clef and a key signature of two sharps. It features a series of chords: E9, E6, E9, E6, E9, E6. The system ends with a measure labeled 'And'.

E6 E9 E6 E9 E6 E9

if your son should be a girl, \_ she too might ask you of this world.

8va... loco 8va... Harm. 4 Harm. 4

This system contains the fifth and sixth staves of music. The top staff continues the melodic line with lyrics: 'if your son should be a girl, \_ she too might ask you of this world.' Above the staff are the chords E6, E9, E6, E9, E6, E9. The bottom staff shows a guitar part with a treble clef and a key signature of two sharps. It features a series of chords: E6, E9, E6, E9, E6, E9. The system ends with a measure labeled 'Harm. 4'.

Gtrs. 1 & 2 tacet N.C. (bass)  
Gtr. 1: w/ Fill 5 (see next page)

Gtr. 1: w/ Riff B, 1st 4 meas.  
Gtr. 2: w/ Rhy. Fig. 2, 1st 3 meas.  
E9 E6 E9 E6

The sun shines sweet up - on your beach, \_ and

8va... Harm. 4

This system contains the seventh and eighth staves of music. The top staff continues the melodic line with lyrics: 'The sun shines sweet up - on your beach, \_ and'. Above the staff are the chords E9, E6, E9, E6. The bottom staff shows a guitar part with a treble clef and a key signature of two sharps. It features a series of chords: E9, E6, E9, E6. The system ends with a measure labeled 'Harm. 4'.

# Chorus

Gtr. 2: w/ Rhy. Fig. 1, 2 1/2 times

Gtr. 3: w/ Riff A, 3 1/2 times

Gtr. 4 tacet

N.C.(D)

E9 E6 E9

Gtr. 2: w/ Rhy. Fill 5

yes, my dol-phin loves to teach. \_

Be - hind \_ the sun. \_

Gtr. 1

loco

0 5 5 5 5 5 5 5 5 5 5 5 12 12 12 12

9 9 9 9

(E)

Gtr. 4: w/ Fill 6

E9

12 12 12 12

9 9 9 9

0 7 0 7 7 9 7

N.C.(D) (A) (E)

Gtr. 4: w/ Fill 7 (see next page)

E9

Be - hind \_ the sun. \_

Yeah, yeah, yeah, \_ yeah, \_

let ring ..

12 12 12 12 12 12 12 12 12

9 9 9 9 9 9 9 9 9

7

Fill 5  
Gtr. 1

TAB

3/5 5 0 3 3 2 3 2 0 0 0 7 5

Fill 6  
Gtr. 4

TAB

7 7 7 7 7 7 7 7 7 7

N.C.(D) (A) (E)

yeah. yeah. — yeah. yeah. Be hind the sun. *Spoken: The*

let ring —

0 0 12 12 12 12 12 12 12 12

7 7 9 9 9 9 9 9 9 9

Gtr. 2: w/ Rhy. Fill 3  
E9

sun goes up — and the sun gets down. But, like the heart of the sun, my heart con-tin-ues to pound.

12 9 0 0 5 7 7 0 7 7 7 7 5 7 5 5 5 0

Gtr. 2: w/ Rhy. Fig. 1, 1st 2 meas.  
N.C.(D) (A) (E)

Be hind the sun.

Gtr. 2: w/ Rhy. Fill 7  
E9

Wow! —

Gtr. 3

Gtr. 1  
divisi

12 12 12 12 12 12 12 12 9 9 9 9 9 9 9 9 9 9 7 0 7

Fill 7  
Gtr. 4

8va

Harm.

TAB

7 12 7 12

7 7 7 7

Rhy. Fill 7  
Gtr. 2

TAB

0 0 7 7 7 7 6 7



# Castles Made Of Sand

Words and Music by Jimi Hendrix

## Intro

Freely ♩ = 72

Gsus2 F#sus2 Gsus2 Bbsus2 Gsus2 C#sus2 Bbsus2 Gsus2 F#sus2 Gsus2 G5

Gtr. 1 (semi-clean)

Slow Rock ♩ = 78

N.C. (Bm7)

(Am7)

(G)

## Verse

F

1. Down the street you can hear her scream, "You're a dis-grace," as she

\*T = Thumb on (6)

Am

Em7

F5

C

slams the door in his drunk - en face. And now he stands out - side; — all the neigh - bors start to gos - sip and

G

F

drool. —

He cries, "Oh girl, you must be mad, — what

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Am Em7 F5 C5

hap-pened to the sweet love you and me had?" A- gainst the door he leans\_ and starts a scene, and his tears fall and burn the

[illegible]

(G) F

ven-tu'a - 'ly.

2. Was an In-di-an brave who, be-fore he was ten, played

1/2

let ring

[illegible]

F5 C5 G  
 be a fear-less war-ri-or In-di-an chief. \_\_\_\_\_ Man-y  
 let ring. . . . .  
 1 1 0 4 5 5 3 2 4 3 2 5 15 15 15 15 15 15 14 16 14 17

moons past and more the dream grew strong, 'til to - mor-row he would sing his first war song. And

let ring

1/4

Em7 F5 C G

fight his first bat - tle, but some-thing went wrong; — sur - prise - at-tack killed him in his sleep that night.

T T  
let ring

**Chorus**  
N.C.(Bm7) (Am7) (G)

And so cas-tles made of sand \_\_\_\_ fall in the sea. \_\_\_\_ e - ven-tu'a-'ly. \_\_\_\_

let ring -----

Guitar Solo  
\*N.C.(G)

Take it John-ny! \_\_\_\_\_

rake --- 4 dist. tone

0 3 3 5/7 7 5 5 7 7/12 12/15/12 12 (12) 12\ 5 3 5 (5) 5 3 5/12\ 5 3 5-3 5/13\ 5 3 5 5 0 0

\* Implied by bass. \*\* Note is not picked. Toggle switch is moved to bridge pickup position, creating impression of attack.

Verse

\*N.C.(F)

3. There was a young girl whose heart was a frown, she was

7/12 10 10 12 10 (10) (10) (10) 12 10 12 (12)/15 15 15 full (15) (15) (15) full 15 (15)

\* Implied by bass.

Am7 Em7 N.C.(F5) C5

crip-pled for life and she could-n't speak a sound. And she wished and prayed that she could stop liv-ing; so she de-

semi-clean tone

7 7 5 7 7 5 5 7 5 7 (7) 5 7 0 X 12 12 14 12 14 12 14 14 1 3 0 3

N.C.(G) F

cid-ed to die. She drew her wheel-chair to the edge of the shore, and

T T T T

P.M. .... 4 let ring .... 4

3 3 5/7 5 5 5 3 3 5 X 5/7 5 5 7 5 7 5 1 2 0 2 2 3 1 2 3 3

Am Em7

to her legs she smiled, "You won't hurt me no more." But then a sight she'd nev-er seen made her jump and say, —

let ring .... 4 let ring .... 4 P.M. .... 4

7 7 7 7 7 7 7 7 12 12 12 12 12 14 12



The musical score is for the song "Look a Golden Winged Ship". It features a vocal line and a guitar accompaniment. The key signature is one sharp (F#), and the time signature is 2/4. The vocal line includes the lyrics: "Look, a gold - en winged \_ ship is pass - ing my \_ way." The guitar part includes a capo on the first fret and a guitar solo section with a key signature change to two sharps (D major). The solo section includes a key signature change to two sharps (D major) and a key signature change to one sharp (F# major).

Freely

Chorus  
N.C.(Bm7)

Spoken: And it didn't really have to stop, it just kept on going.

And so castles

grad. rit.

3 3 5 7/9 7 7 10 7 7

[illegible]

Outro  
 A Tempo  
 Begin Fade  
 Gsus2      Fsus2      Gsus2      Bbsus2      Gsus2

eventually.

on cue:

[illegible]

Words and Music by Michael Balzary, Anthony Kiedis, Hillel Slovak and Jack Irons

Moderate Funk ♩ = 97

[illegible]

hap - p'nin' - la - dy, she lives three hous - es a - way,  
2. Struck by lust in a tel-e-phone booth, bust - ed by a cop. He said, "That's un - cool."

[illegible]

G	F	D5	N.C.
---	---	----	------

I want to par - ty on your pus - sy, ba - by. I want to par - ty on,  
(Par - ty, \_\_\_\_\_ ooh, ooh, ooh, ooh, Par - ty.

par - ty on your pus - sy, I want to par - ty on your pus - sy, ba - by,  
Par - ty, \_\_\_\_\_ ooh, ooh, ooh

ooh. I want to par - ty on your pus - sy. \_\_\_\_\_ pus - sy, yeah. \_\_\_\_\_ I want to par-ty on your  
Par - ty. \_\_\_\_\_ ) \_\_\_\_\_ )

Gtr. 1

Gtr. I

43

Gtr. 1 tacet

pus - sy, ba - by, I want to par - ty on your pus - sy. I want to par - ty on your

pus - sy, ba - by, I want to par - ty on your pus - sy. (Ooh.)

**Chorus**  
N.C. E N.C. E N.C. G5 A E N.C.

I want to par - ty on your pus - sy, ba - by. I want to par - ty on your

Gtr. 1

E N.C. E N.C. E N.C. G5 A

pus - sy. I want to par - ty on your pus - sy, ba - by, now. I want to par - ty on your pus - sy.

E N.C. E5 N.C. **Interlude** N.C.(Am)

I want to par - ty on your lit - tle pus - sy, girl. Want to par - ty on your pus - sy.

8va ..... loco

Harm. .... dist. tone



[illegible]

Slap that cat.

fdbk.

pitch: E

**Guitar Solo**  
\*N.C.(D5) (C5)

Ah, some-bod-y have mer-cy on me.

3 8va ..... loco

full full full full fdbk ..... 1/2

(3) 5 3 5 5 0 0 0 13 12 13 12 13 12 12 13 12 12 (12) 0 0 12 (12) 10 10 12 12

[illegible]

(D5) N.C. (D5) N.C. (D5) N.C.

I want to par - ty, on, par - ty on your pus - sy. I want to par - ty on your

full full full P.H. full

(D5) N.C. (D5) N.C. (D5) N.C.

pus sy, ba - by, I want to par - ty on your pus - sy, yeah, yeah, yeah,

8va loco

full P.H. P.H. 1 1/2 full

pitch: C

**Outro**  
**Free Time**  
N.C.(D5) N.C.

yeah.

8va

-1 -1

fdbk.

w/ bar

-1 -1

5 (5) 3 5 5 7 5 7 5 5 7 5 7 6 5 3 7 6 6 0 5 (5) (5) (5)

46

Handwritten musical notation for a guitar solo. The notation is on a single staff with a key signature of one sharp (F#). The melody is written in a style that suggests a specific fingering or technique, with many notes marked with a "-1" and a downward arrow, indicating a pull-off or a specific fretting technique. The notation includes a "Riva" section and a "loco" section. The notation is written in a style that suggests a specific fingering or technique, with many notes marked with a "-1" and a downward arrow, indicating a pull-off or a specific fretting technique. The notation includes a "Riva" section and a "loco" section.

Handwritten musical notation for a guitar solo. The notation is on a single staff with a key signature of one sharp (F#). The melody is written in a style that suggests a specific fingering or technique, with many notes marked with a "-1" and a downward arrow, indicating a pull-off or a specific fretting technique. The notation includes a "Riva" section and a "loco" section. The notation is written in a style that suggests a specific fingering or technique, with many notes marked with a "-1" and a downward arrow, indicating a pull-off or a specific fretting technique. The notation includes a "Riva" section and a "loco" section.

# Get Up And Jump

Words and Music by Michael Balzary and Anthony Kiedis

## Intro

Moderate Funk ♩ = 124

N.C.

Gtr. 1 (clean)

Db6 N.C. Db6

T		10 10 10 10		10 10 10 10 10 10 10 10
A	15 X 15	15 X X 15 15 15	15 X 15	15 X X 15 15 15 X X
B		15 15		15 15

N.C.

Db6 N.C. Db6

T		10 10 10 10		10 10 10 10 10 10 10 10
A	15 X 15	15 X X 17 X 15	15 X X	15 15 15
B		15 15		15 15 15

## Verse

Gtr. 1: w / Riff A, 12 times

N.C. (G7)

N.C. (G7)

Gtr. 1: w / Riff A, 3 times

2

Spoken: 1. A - get up and jump, get up and jump,

Riff A End Riff A 2

get up, get up... get up and jump. Jump on up, a-jump on down.. Just jump-a, jump-a, jump-a jump-a, jump a - round.. A-jump the

day a - way, jump all o - ver town.. 'Cause jump - in's o - kay in a jump-in' kind - a way, hey, hey.

Jump a boy, jump a girl, jump a rope, jump for joy, just don't \_ stop jump-in', keep your heart mus-cle pump-in'.

Hil-lel be jump-in' on the lit-tle ba-by frump-kin. Say what, you got a pump-kin in your pants? A .

when you're just stand-ing or sit-ting still, \_ think a-bout the frogs get-ting a thrill.\_ Take a lit-tle les-son from the kang-ga-roos, \_ a -

don't you know they're jump-in' foos. \_ Jump you! Jump a

nun, jump a jack, jump for fun, jump back. How's a-bout us jump-in' in the sack? \_ And now it's time for a jump at-tack. \_

**Riff A1**  
Gtr. 1

TAB: 3 5 5 3 0 3 5

**Riff A2**  
Gtr. 1

TAB: 3 5 5 3 0 3 5 3

**Riff A3**  
Gtr. 1

TAB: 3 5 5 3 0 3



Chorus  
A13sus4  
Voc. Fig. 1

Get up and jump. N.C.

Bkgd: (Get up and jump.) Get up and jump. Get up and jump. Get up and jump.

Gtr. 1

\* w/ Bkgd. Voc. ad Libs.  
A13sus4 N.C. A13sus4 N.C. A13sus4 N.C.

Get up and jump. Get up and jump. Get up and jump.

1/2 full

\* next 12 bars.

A13sus4 N.C. End Voc. Fig. 1 A13sus4 N.C.

Get up and jump.) A - ba - ba - boo - ba - ba - boo,

A13sus4 N.C. A13sus4 N.C.

a - ba - ba - boo - ba. A - ba - boo - boo - boo - ba - boo - ba, boo - boo - boo -

1/2 full

A13sus4 N.C. A13sus4 N.C.

bay-boo ba, boo-boo ba-boo - ba, ba-boo - ba do - do.

A13sus4 N.C. A13sus4 N.C.

Do dig - a - dig - a - do. Ba - ba - do - tin - ba - ba, ba - ba - do - ba - do - bo, - ba -

N.C.(A5) Verse

ba - do - ba - da - ba, wow!

Gr. 1: w/ Riff A, 4 times N.C.(G7) Gr. 1: w/ Riff A, 5 times N.C.(G7)

Spoken: 2. Big boots jump with - in the jump - suits, jump -

in' on their suits in their shin - y black boots. Per-son-al-ly, I'm \_\_\_\_\_ fucked up!

Gr. 1: w/ Riff A4 Gr. 1: w/ Riff A, 10 times

Mis - ter Mex - i - can Jump - ing Bean knows - this fun is ex - tra spe - cial clean.

Riff A4  
Gr. 1

TAB

5 5 3 0 3 5

Christ, how'd you think that he got so lean? Not from sit-ting on his god - damn spleen.

Oh, I be jump-in', I be jump-in', I be jump-in' a - lone. — I be jump -

in' for the phone, I be jump - in' Miss Jones. I real - ly want to jump on Kin - ski's bones.

Gtr. 1: w/ Riff A1, 2 times  
A - Jam Bob, Jim Bob, Slim Bob, boog - ie to the

Gtr. 1: w/ Riff A, 3 times  
tune of Slim Bil - ly look - in' like you're might - y sil - ly. Say what, there were wil - lies in your pants?

Outro  
Gtr. 1: w/ Riff A3  
N.C.(F)  
There were wil-lies in your pants?

8va  
Gtr. 1

10	X	10	10	X	X	10	X	10	X	X
15	X	15	15	X	X	15	X	15	15	X

8va  
Db N.C.(F) Db

10	10	10	10	10	10	X	X	10	10	10	10	10	10	10
15	15	15	15	15	15	X	X	15	15	15	15	15	15	15

## Out In L.A.

**Words and Music by Michael Balzary, Anthony Kiedis, Hillel Slovak and Jack Irons**

## Intro

**Moderate Funk** ♩ = 127

D#9E9

D#9E9

Gtr. 1 (semi-clean)

Rhy. Fig. 1

**TAB**

6 7 X X 7 X X 7 X 7 7 X X 6 7 7 7 X X 6 7 7 7 X X  
6 7 X X 7 X X 7 X 7 7 X X 6 7 7 7 X X 6 7 7 7 X X  
6 7 X X 7 X X 7 X 7 7 X X 6 7 7 7 X X 6 7 7 7 X X  
6 7 X X 7 X X 7 X 7 7 X X 6 7 7 7 X X 6 7 7 7 X X

Oh,  
End Rhy. Fig. 1

### Verse

Gtr. 1: w/ Rhy. Fig. 1, 2 times, simile

D#9 E9

D#9 E9

I. L. A.'s the place, sets my mind a - blaze.

For me it's a race            through a cot-ton pick-in' maze.            For

you it's a chase, - but I lose you in the haze.

And now you spend your days catch-ing rays in your chaise a-lounge.

## 2. The

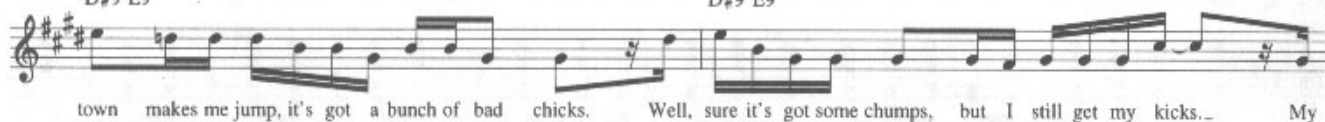


# Verse

Gtr. 1: w/ Rhy. Fig. 1, simile

D#9 E9

D#9 E9

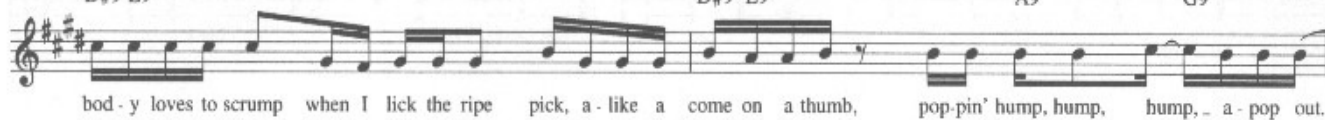


D#9 E9

D#9 E9

A9

G9

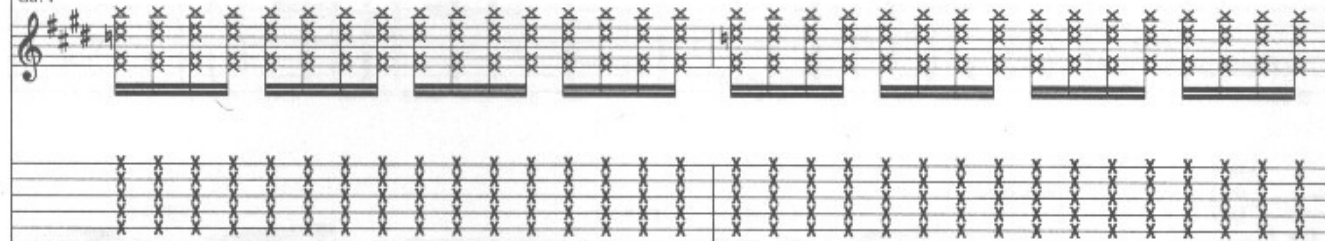


## Bass Solo

N.C.



Gtr. 1



3. The

# Verse

Gtr. 1: w/ Rhy. Fig. 1, simile

D#9 E9

D#9 E9

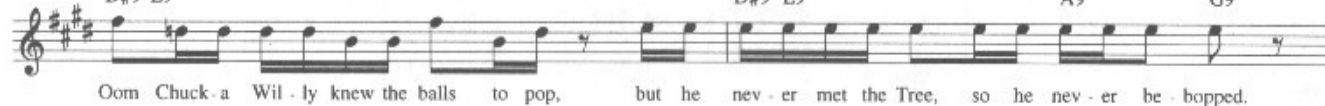


D#9 E9

D#9 E9

A9

G9



E9

out hop.

Gtr. 1

\*w/ wah-wah & dist.

3

\* next 4 meas.

4. An -

# Verse

Gtr. 1: w/ Rhy. Fig. 1, 1 3/4 times, simile

D#9 E9

D#9 E9

D#9 E9

A9 G9

D#9 E9

D#9 E9

D#9 E9

A9 G9

Gtr. 1: w/ Rhy. Fill 1

D#9 E9

A9 G9

twan the Swan, from the pret-ty fish pond, was a bad moth-er jump-er, you could tell he was strong. He wore a

cold pais-ley jack-et and a hell-i-fied hat, and be-tween his legs was a cock suck-ing lass. He

threw a hun-dred wom-em up a-gainst the wall and he swore to fear — that he'd fuck 'em all. By the

time he got to nine-ty nine he had to stop be-cause a - that's when he thought that he heard a phone.

Rhy. Fill 1

Gtr. 1

TAB

6 7 X X 7 X X X 12 X 10

6 7 X X 7 X X X 12 X 10

6 7 X X 7 X X X 12 X 10

6 7 X X 7 X X X 12 X 10

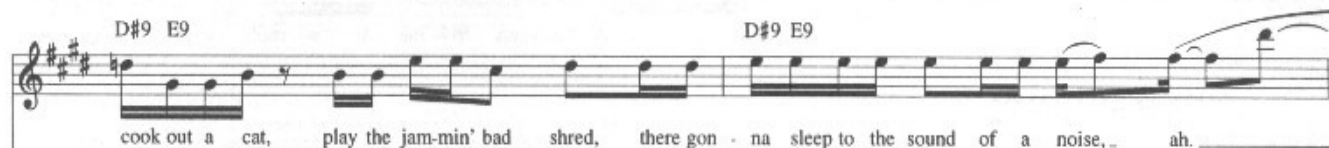
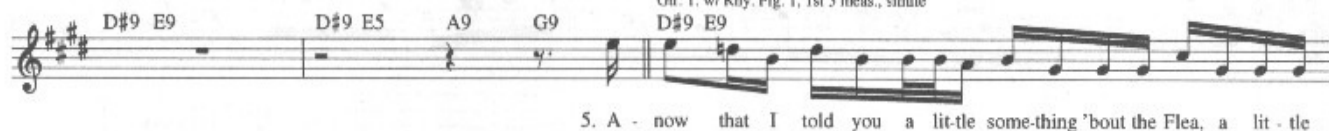
# Interlude

Gtr. 1 tacet  
N.C.



# Verse

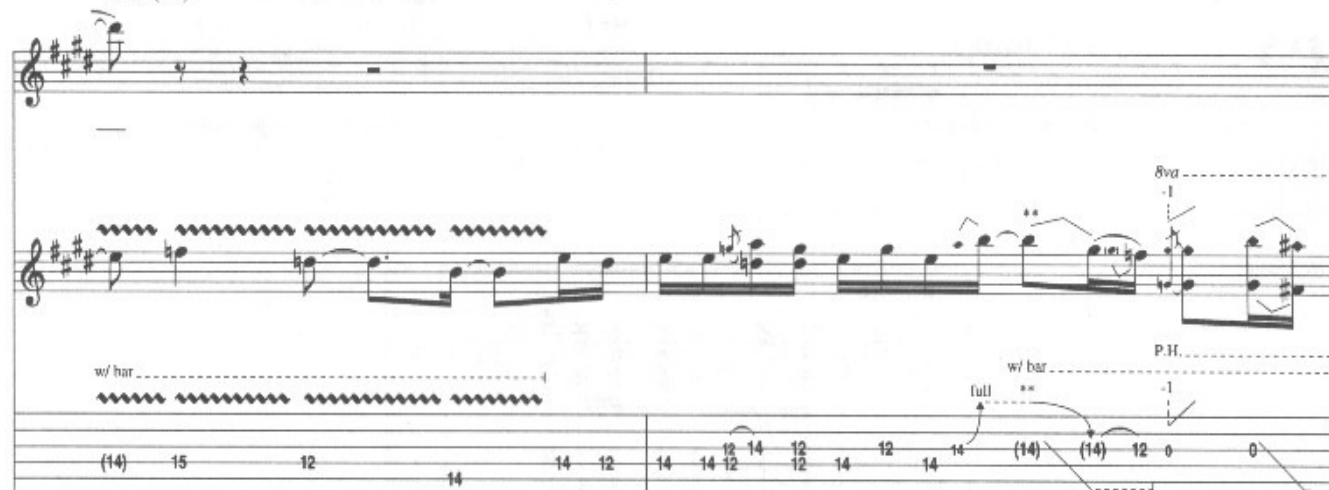
Gtr. 1: w/ Rhy. Fig. 1, 1st 3 meas., simile



\*till end of solo

# Guitar Solo

\*N.C.(E9)



\*Chord symbol implied by bass.

-1  
-1/2  
P.H.  
w/ bar  
full  
w/ bar  
dist. tone  
14

8va - loco

-1/2

P.H. - 4

w/ bar - 4

w/ bar -1/2

1 1/4

3/4

full

1/2

w/ bar

12

17

17

-1/2

itches: G F#

14 12 14 12 14 12 13 14 14 14 12 14 12 13 14

14 14 12 14 12 14 14 14 12 14 14 12 14 14

full

w/ bar

12 12 14 14

12 12 (14)

0

### Verse

Gtr. 1: w/ Rhy. Fig. 1, 1st 3 meas. simile  
D#9 E9

6. We're all a bunch of brothers living in a cool way, a - long with

-1

flutter bar

-1

15 (15) 0

D#9 E9

D#9 E9

Gtr. 1: w/ Rhy. Fill 2  
D#9 E9 A9

six mil-lion oth-ers in this place called L. A. —

Step out!

Rhy. Fill 2  
Gtr. 1

TAB

6 7 X X 7 X X 12

6 7 X X 7 X X 12

6 7 X X 7 X X 12

6 7 X X 7 X X 12



# Green Heaven

Words and Music by Michael Balzary, Anthony Kiedis, Hillel Sovak and Jack Irons

## Intro Free Time

Gtr. 1 (dist.)  
band tacet  
N.C.

*mf*  
w/ talk box

## Moderately Slow Rap ♩ = 92

\*w/ bass & drums

\*\*N.C.(E7)

\* Bass & drums fade in.  
\*\* Chord symbol implied by bass.

# Verse

Gtr. 1: w/ Fill 1  
E7#9

N.C.

Gtr. 1 tacet  
Gtr. 2: w/ Rhy. Fig. 1, 7 times  
E7#9

N.C.

Rhy. Fig. 1

Gtr. 2 (clean)

End Rhy. Fig. 1

*mp*

bout this plan-et, there is some-thing I know, there's a ver-y big dif-frence 'tween a-bove and be-low.

0 7 7 7 7 X X X 6 X 5  
4 X 3

E7#9

N.C.

E7#9

N.C.

Friend, foe, or bro, leave your bod-y on the floor. Let your spir-it fly a-way like the soul of a crow. Your

E7#9

N.C.

E7#9

N.C.

an-i-mat-ed au-ra will be-gin to grow - when you lis-ten to my mind. It is time now to grow -

E7#9

N.C.

E7#9

N.C.

Verse

Gtr. 2: w/ Rhy. Fig. 1, 13 times

E7#9

N.C.

2. Though re-volt-ing and yell-ing is man's ev-'ry-day life, bloat his

E7#9

N.C.

E7#9

N.C.

rot-ting and skull till he dies by the knife. 'Cause here a-bove land man has laid his plan, and

E7#9

N.C.

E7#9

N.C.

yes, it does in-clude the Ku Klux Klan. We got a gov-ern-ment so twist-ed and bent,

Fill 1

Gtr. 1

TAB

0

E7#9 N.C. E7#9 N.C.

bombs, tanks and guns is how our mon-ey is spent. We got V. D., her - o - in, greed. and pros - ti - tu - tion,

ten-sion, ag-gra-va-tion, L. Ron Hub-bard so-lu-tion. Not to men-tion hard-core chem-i-cal pol-lu-tion, if you

think you're just a - way you're in a men - tal in - sti - tution. And that's a heart - felt shame, 'Cause

E7#9 N.C. E7#9 N.C.

ev - 'ry-one's cra - zy, ev - 'ry-one's the same. So, why should on - ly Lar - ry, Curl - y and Moe be to blame?

## Interlude

Gtr. 2 N.C.(G7)

The first system of the musical score for 'The Rose Tree' consists of two staves. The top staff is in treble clef with a key signature of one flat (B-flat). It contains four measures of music, each featuring a quarter note followed by a beamed eighth-note triplet. The bottom staff is a single-line bass line with four measures of triplets: the first measure is 5 6 3 0 3, the second is 5 3 0 3, the third is 2 3 0 3, and the fourth is 5 3 0 3. Each triplet in the bottom staff is preceded by a '3' indicating the triplet rhythm.

The musical score for 'The Rose Tree' is presented in two systems. The first system features a treble clef and a key signature of one sharp (F#). The melody is written on a single staff, with a final double bar line and a key signature change to two sharps (F# and C#). The second system consists of two staves. The upper staff continues the melody, and the lower staff provides a bass line using numbers 1 through 5, indicating fingerings. The piece concludes with a double bar line.

### Verse

\*N.C.(A7)

3. Time now to take you to a dif - f'rent place where peace lov - in' whales flow through liq - uid out - er space.

\* Chord symbol implied by bass.

Groov-in' and a-glid-in' as grace-ful as lace, a-nev-er los-ing touch with the o-cean's em-brace. Di-

The first system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (D major). It contains the lyrics "Groov-in' and a-glid-in' as grace-ful as lace, a-nev-er los-ing touch with the o-cean's em-brace. Di-". The middle and bottom staves are guitar staves, also in treble clef with a key signature of two sharps. They contain a complex, fast-paced guitar riff with many sixteenth and thirty-second notes, indicated by 'x' marks on the staff lines.

vin-er than the dol-phin, that there is none, 'cause dol-phins just-a like to have-a lot of fun.

The second system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (D major). It contains the lyrics "vin-er than the dol-phin, that there is none, 'cause dol-phins just-a like to have-a lot of fun.". The middle and bottom staves are guitar staves, also in treble clef with a key signature of two sharps. They continue the complex guitar riff from the first system.

No one tells 'em how- their life is run and no one point's at 'em with a gun. — They

The third system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (D major). It contains the lyrics "No one tells 'em how- their life is run and no one point's at 'em with a gun. — They". The middle and bottom staves are guitar staves, also in treble clef with a key signature of two sharps. They continue the complex guitar riff.

have a lot of love for ev-'ry liv-ing crea-ture, the smile of a dol-phin is a built in fea-ture. They be

The fourth system of music consists of three staves. The top staff is a vocal line in treble clef with a key signature of two sharps (D major). It contains the lyrics "have a lot of love for ev-'ry liv-ing crea-ture, the smile of a dol-phin is a built in fea-ture. They be". The middle and bottom staves are guitar staves, also in treble clef with a key signature of two sharps. They continue the complex guitar riff.



mov-in' in schools but ev - 'ry-one's the teach-er. Some-day mis-ter dol-phin I know I'm go'n to meet you.

# Interlude

Gtr. 3: w/ Riff A  
N.C.

play 3 times

\* w/ dist.

\* 3rd time (2 mens. only)

# Verse

Gtr. 3: tacet  
Gtr. 2: w/ Rhy. Fig. 1, 15 times  
E7#9 N.C. E7#9 N.C.

4. Back to the land of the po-lice man, where he does what - ev - er he says he can. In - clud - ing

hat - ing you — be - cause you're a Jew, or beat - ing black ass, that's — noth - ing new. —

Trig - ger hap - py cops, they just like to brawl, — they use guns, clubs, gas, but that's — not all. They got

puke. rid - den pris - ons and sex — sick jails. — Fuck the poor, — if you're rich you pay the bail. So sup -

Riff A  
Gtr. 3 (dist.)

mf

15ma ————  
P.H. ————

TAB

port your po-lice, sup - port — your lo - cal wars, a - that's the way — to o - pen e - co - nom - ic doors.

Why do we do it? 'Cause the pres-i-dent's a whore. We as-sume the po-si-tion to sell — the am-mu-ni-tion.

What the fuck? It's the A - mer - i - can tra - di - tion, a - long with go - ing fish - ing, ap - ple pies in the kitch - en.

**Outro**  
Gtr. 2 tacet  
\*N.C.(E7#9)

E7#9 N.C.

Is-n't it bitch-in' see-ing dead men in ditch-es?

Gtr. 1  
w/ talk box

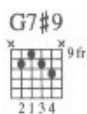
7 5 5 7 7 5 7

Free Time

7 7 7 7 7      5 0 5      5 7 7

# Police Helicopter

Words and Music by Michael Balzary, Anthony Kiedis, Hillel Slovak and Jack Irons



## Intro

Moderately Fast ♩ = 144

## Verse

N.C.(G) *play 4 times*

Gtr. 1: cont. simile G7#9 N.C. Gtr. 2: w/ Rhy. Fig. 1, 3 times, simile G7#9 N.C. G7#9 N.C. G7#9 N.C.

Rhy. Fig. 1 Gtr. 2 (clean) End Rhy. Fig. 1

\* Gtr. 1 *mf* *f*

1., 3. Po -  
2., 4. Po -

TAB

\* Bass arr. for gtr.

Gtr. 2: w/ Rhy. Fill 1, 2nd time  
Gtr. 2: w/ Rhy. Fill 2, 3rd time  
Gtr. 2: w/ Rhy. Fill 3, 4th time  
G7#9

Gtr. 2: w/ Rhy. Fig. 2, 3 times

Gtr. 2: w/ Rhy. Fill 2,  
2nd time only

## Rhy. Fig. 2

## End Rhy. Fig. 2

Gtr. 2

*play 4 times*

lice he-li-cop - ter shark - ing through the \_ sky. \_  
lice he-li-cop - ter takes a nose-dive. \_

Po - lice he-li-cop - ter land - ing on my eye.  
Po - lice he-li-cop - ter he's a se - ri - ous spy.

## Outro

Gtr. 2: w/ Rhy. Fig. 1, 4 times, simile  
G7#9 N.C. G7#9 N.C. G7#9 N.C. G7#9 N.C.

Gtr. 2: w/ Rhy. Fill 1  
G7#9

Aah!

## Rhy. Fill 1 Gtr. 2

TAB

## Rhy. Fill 2 Gtr. 2

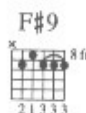
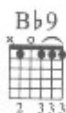
TAB

## Rhy. Fill 3 Gtr. 2

TAB

# Nevermind

Words and Music by Michael Balzary, Anthony Kiedis, Hillel Slovak and Jack Irons



**Intro**  
Freely ♩ = 100



*Spoken:* In the mid-dle of June, \_ in the sum-mer, fif-ty nine, I was young and cool, we shot a bad game of pool, and I



hus-tled all the chumps I could find, \_ Now, they called me the swan \_ cause I wave my mag-ic wand and I



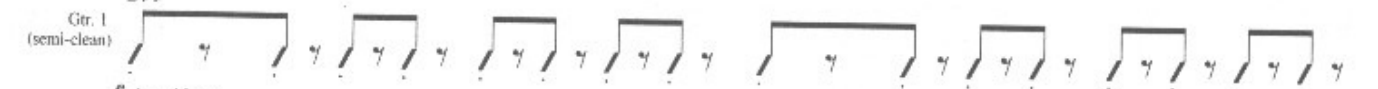
loved all the wom-en to death, \_ I par-tied hard, packed a mean rod, \_ and I'd knock you out with a right or left. \_

**Verse**  
Faster ♩ = 132

Gtr. 1: w/ Rhy. Fill 2, 4th time

Bb9

Gtr. 1  
(semi-clean)



*f* semi-harm.

1. Nev-er mind a Pac Jam, \_  
2., 3., 4. See Additional Lyrics

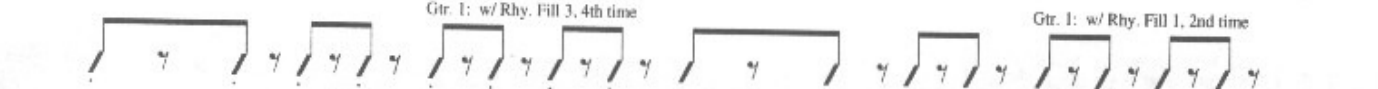
a - nev-er mind a Gap Band, \_

a -

\* next 10 meas.

Gtr. 1: w/ Rhy. Fill 3, 4th time

Gtr. 1: w/ Rhy. Fill 1, 2nd time



nev-er mind a Zap Band,

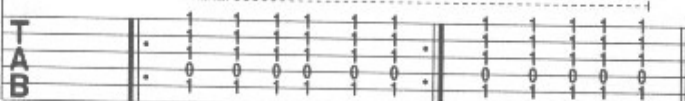
nev-er mind the funk scam,

'cause we're the

Rhy. Fill 1  
Gtr. 1



semi-harm.

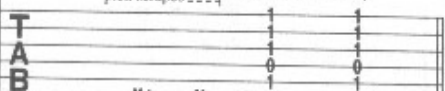


Rhy. Fill 2  
Gtr. 1



pick scrapes

semi-harm.

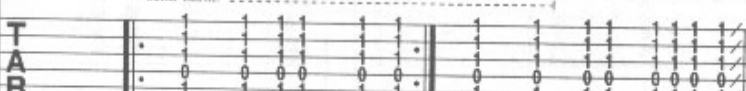


Rhy. Fill 3  
Gtr. 1



play 4 times

semi-harm.





The musical score is written for guitar and voice. The guitar part is in E major (three sharps) and 4/4 time. It features a repeating eighth-note pattern in the first system, followed by a melodic line in the second system. The vocal line consists of the lyrics "Red Hot Chili Peppers" with a melodic line above it. The score is divided into four measures, each with a repeat sign. The guitar part includes a "pick scrapes" instruction in measure 3 and "w/ echo effects" in measure 4. The vocal line includes a "Chil-i" line in measure 2 and a "Pep-pers." line in measure 3. The guitar part includes a "F#9" chord in measure 1 and "E open" chords in measures 2 and 4.

Red Hot Chili Peppers

1. 2.

3. 4.

pick scrapes

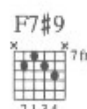
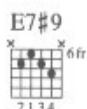
w/ echo effects

#### Additional Lyrics

2. Never mind the English bands,  
Never mind the simple bands,  
Never mind the Wootato band,  
Never mind Duran Duran,  
'Cause we're the Red Hot Chili Peppers.
3. Never mind the Soft Cell shit,  
That's strictly for the twits.  
Never mind the Men At Work,  
Those tunes are for the jerks.  
'Cause we're the Red Hot Chili Peppers.
4. Never mind Hall and Oates,  
Those guys are a couple of goats.  
Never mind the Culture Club,  
That jive's just one big flub.  
'Cause we're the Red Hot Chili Peppers.

# Sex Rap

Words and Music by Michael Balzary, Anthony Kiedis, Hillel Slovak and Jack Irons



**Intro**  
Moderately Fast Funk ♩ = 137  
N.C.

**Verse**  
N.C.(Am7)



Spoken: 1. A - time to swing a lit-tle mel-o - dy \_ to make you all feel some-thing sex - u'a-'ly. \_ And  
2. O-pen up your legs to the sen-su-al sound, with the beau-ty of the beat on your pret-ty wet mound. I can

Gtr. 1 (dist.)

*mf* Harm. .... 4  
pick scrape \*

Rhy. Fig. 1

TAB

X X 2.5 2.5 2.5 2.5 5 5 5 3 5 3 3 3 3 3 5 5 5 3 5 0 5 5 5 5 5 5

\* Halfway between 2nd & 3rd frets.

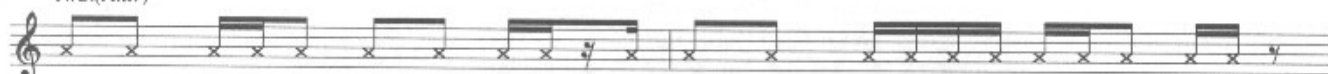
Eb7#9 D7#9

now we're gon - na get it on in the groove, \_ the groove that makes those smooth hips move.  
tell you're look - ing like a horn-y blood - hound. Feel the bass, \_ hug the ground, \_ just

End Rhy. Fig. 1

5 5 5 3 5 3 3 3 3 3 5 5 3 0 0 0 0

Gtr. 1: w/ Rhy. Fig. 1, 3 times  
N.C.(Am7)



We are pump-in' that driv'n bad rhyth - m to make those pret - ty lit - tle pus - sy lips schis - m.  
drop to your knees and a-come un - bound. \_ And now you make your mouth to get on down.

Eb7#9 D7#9 N.C.(Am7)

Kiss-um, kiss-um, kiss-um.

In the mind \_ is one de - sign, \_ to  
Our lust for notes will boil your blood \_ when they



make you feel fine. Suck - in' on mine in the six - ty nine, \_ I'm in - clined to fuck, \_  
slith - er and slide on un - der your hood. A - mak-in' me shoot my pow - er packed pud like a

**E $\flat$ 7#9 D7#9 N.C.(Am7)**

fuck, fuck, fuck your brains out. For the mo - ment, come on now, make her shout.  
wild la-dy's lov - er, vi - a - ble stud. Be - cause of what is known as a juic - y, wet, pud,

**E $\flat$ 7#9 D7#9**

Push it on in and pull — it on out. Pump that lem - an till till it pouts.  
get - tin' it, get - tin' it, get - tin' it good. \_

**E7#9**

Gtr. 1

Gtr. 1: w/ Rhy. Fill 1. 2nd time

**Verse**  
Gtr. 1: w/ Rhy. Fig. 1, 1 1/4 times  
N.C.(Am7)

In my head I hear a hell - a - fied hum, I take to rub - bin' her on the bum. \_ Ad -

**E $\flat$ 7#9 D7#9**

just the lips some on the tongue, \_ with my thumb I strum her plum.

**N.C.(Am7)**

Gtr. 1: w/ Rhy. Fill 2

Start to make her or - gas - m, tastes a lit - tle bit like, ooh, now rum.

Gtr. 1 tacet  
N.C.

I like to make her cum to the

rhyth - m of the drum. \_ Make her cum, make her cum, cum!

**Rhy. Fill 1**  
Gtr. 1 F7#9 E7#9

**Rhy. Fill 2**  
Gtr. 1

**TAB**

5 5 5 3 5 3 5 0 3

# Blues For Meister

Words and Music by Michael Balzary

## Intro

## Verse

Moderately Slow Funk ♩ = 85 (♩ = 85)

N.C.

A9

(bass)

1. It's al-ways half and half, I'm hap-py and I'm sad.

Gtr. 1 (clean)

*mf*

TAB

Gtr. 2 (dist.)

*mf*

w/ har

w/ har

w/ har

TAB

-1

Ev - 'ry-thing that's beau - ti - ful al - ways kills me too. The

TAB

1/2

TAB



up there with your life, that's why I got - ta shout, shout, and then got - ta shout, shout.

### Chorus

Gtr. 2 incet  
N.C.(B7)

F#7#9

ES

Gr. I Blues for \_\_\_ Mei - ster, you sweet lit - tle thing. \_ Blues for \_\_\_ Mei-ster, I'm so sad I got - ta sing. A

\* During choruses lead vocal is doubled by background vocals.

N.C.(B7)

co - zy lit - tle kit - ty, up sit - tin' on the couch. — Oh, kit - ty cat, oh, ba - by, I real - ly miss you now. Well,

w/ bar

9 7 9 7 9 7 9 9 7 9 7 7 8 9 7 9 7 9 7 9 6 9 7 9 8 9 9

(F#7#9)

have some re-spect for my cat. He got squashed by the wheel of a Cad - il - lac. Well,

let ring

w/ bar

9 7 9 7 9 7 9 9 7 9 7 7 8

9 7 9 7 9 7 8 9 8 9 10

(B7)

me and my pus-sy, we lost our flow. Well, good-bye my lit-tle cal-i-co. 2. Your

w/ bar

9 7 9 7 9 7 9 9 7 9 7 7 8

9 7 9 7 9 7 9 9 7 9 7 5 (5)

-1 1/2

Verse

A9

food's still in the cup-board hang-in' in its can. You

Gtr. 1

Gtr. 2

w/ bar

even's

1/2

used to love to eat it

Am11

down.

A9

I'll

w/ bar

5 7 5 5 8

5 7 5 5 7

0 0 (0) (0) (0) (0)

7 7 7 7 7 0

6 6 6 6 6 6

9 10 9 7 9 10 8 5 8 7 5 7 5 5 5

al-ways love you Mei - ster,

A7#9

you were so good - to me.

A9

There's

even

w/ bar

P.M.

5 (5) 7

7 7 7 7 7 5 7 5 7 5 7 5 7

noth-ing like you no-where, as far as I can see.

P.M.

1/2

5 7 5 5 10 10 9 11 12 15 14 12 12

5 7 5 5 8 8 8 11 12 12 12 13 14 12 12

5 7 5 5 9 9 9 11 12 12 12 12 12 12 12

7 5 7 5 6 7 (7)

fdhk, w/ bar

### Chorus

Gtr. 2 tacet  
N.C.(B7)

F#7#9

Blues for Mei-ster, you sweet lit-tle thing. Blues for Mei-ster, I'm so sad I got-ta sing. A

Gtr. 1

w/ bar

9 7 9 7 9 7 9 9 7 9 7 8 9 7 9 7 9 7 8 9 9

10 9 8

N.C.(B7)

co-zy lit-tle kit-ty, up sit-tin' on the couch. Oh, kit-ty cat, oh, ba-by, I real-ly miss you now.

w/ bar

3

9 7 9 7 9 7 9 9 7 9 7 8 7 8 7 10 10 9 7 10 7

(F#7#9)

Have some re-spect for my cat. He got squashed by the wheel of a Cad-il-lac. Well,

w/ bar

let ring 3

9 7 9 7 9 7 9 9 7 9 7 8 9 7 9 7 9 7 8 9 10





First system of the musical score. It includes a treble clef staff with a key signature of two sharps (F# and C#). The melody features various techniques: "w/ bar" (with bar), "slack", and "full". Fingering numbers are provided below the staff. A wavy line indicates a vibrato effect. The bottom staff shows a bass line with notes and chords.

Second system of the musical score. It continues the melody from the first system. The treble staff shows more complex phrasing with slurs and ties. The bottom staff shows the corresponding bass line. Fingering numbers and technique markings like "full" and "w/ bar" are present.

Third system of the musical score. This system is divided into four measures, each with a different chord: A9#11, A9, A6, and A9sus4. The treble staff shows the melody for each measure. The bottom staff shows the bass line. Fingering numbers and technique markings like "full" and "w/ bar" are present.

\* Applies to vibrato only.

\*\* For remainder of song Gtr. 1 is two gtrs. arr. for one gtr.

even  $\text{♩}$  s

A9#11      A9      A6      A9sus4      Am9

-1

Free Time

A9

-1/2      -1/2

G7b5

-1/2      -2 1/2

# You Always Sing The Same

Words and Music by Michael Balzary, Anthony Kiedis, Hillel Slovak and Jack Irons

Moderately ♩ = 116

\*G7#9/D

play 5 times

Gr. 1 (clean)

**TAB**

\* Chord symbols reflect combined tonality of guitar and bass parts.

Bb7#9/F

al - ways sing, you al - ways sing the, you al - ways sing the same!



# Stranded

Words and Music By Michael Balzary, Anthony Kiedis, Hillel Slovak and Jack Irons

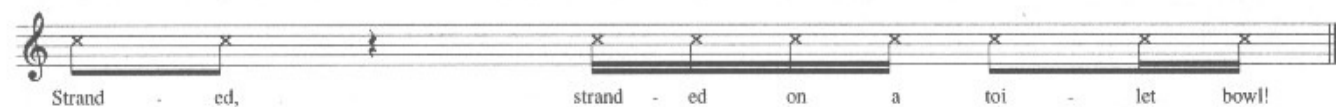
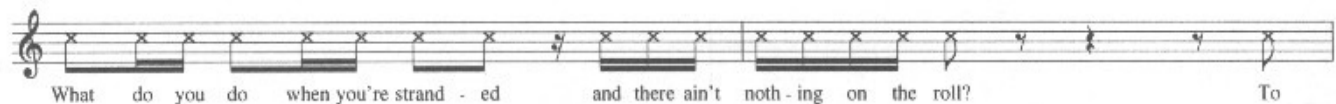
Moderately ♩ = 104

w/ drums  
N.C.



*mf*

\*Lead vocal is doubled by bkgd. vocals till end.



# Flea Fly

Words and Music by Michael Balzary, Anthony Kiedis, Hillel Slovak and Jack Irons

Free Time

N.C.

Spoken: Flea! (Flea!) Flea-fly! (Flea-fly!) Flea-fly-flo! (Flea-fly-flo!) Bee-stay! (Bee-stay!) A -

In Time ♩ = 119

Koo-ma - la - ta, Koo-ma - la - ta, Koo-ma - la - ta, bee - stay. (Koo-ma - la - ta, Koo-ma - la - ta, Koo-ma - la - ta, bee - stay.)

Oh, no, no, no, — not to bee - stay. (Oh, no, no, no, — not to bee - stay.)

Ee - nee mee-nee, ex - a - mee-nee, ex - a - mee-nee, sa - la - mee-nee. Ee - nee-mee-nee, ex - a - me-nee, sa - la - mee-nee, so.

(Ee - nee-mee-nee, ex - a - mee-nee, ex - a - mee-nee, sa - la - mee-nee. Ee - nee-mee-nee, ex - a - me-nee, sa - la - mee-nee, so.)

Spoken: Wee - pa - sa - pa, ee - pa - sa - pa, ee - pa - sa - pa - lit - tle, and a rum - scum - tum, and a tie - me - oh. —

Wee - pa - sa - pa, ee - pa - sa - pa, ee - pa - sa - pa - lit - tle, li - li - lit - tle - lee - o, lit - tle - lee - o, spit - tle - lee - o, blow.

(Ee - pa - sa - pa, ee - pa - sa - pa, ee - pa - sa - pa - lit - tle, and a rub - a - dub - dub, and a tie - me - oh. —)

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# What It Is

Words and Music by Michael Balzary and Anthony Kiedis

## Intro

\*Gtr. 1 Moderately ♩ = 110  
N.C.(E5)

N.C.

**TAB**

0 x 0 0 x 0 0 0 x 0 0 x 0 0 3/5 3/5 3/5 3/5 3/5

\*Bass arr. for gtr.

(E5)

D#7 E7

0 x 0 0 x 0 0 0 x 0 0 x 0 0 12 13 11 12

## Verse

N.C.(E5)

(G5)

(A5)

Spoken: 1. Give it up to this time full of strife. Get down, — you might be fuck-ing with the song of life. Ex - tend.

Riff A

End Riff A

0 x 0 0 x 0 0 5 7 x x 3 5

Gtr. 1: w/ Riff A, 2 1/2 times

(E5)

(G5)

(A5)

— your deep - er sens - es, there will be no fight at the nev - er end - ing o - cean of per - fect in - sights. 'Round your

(E5)

(G5)

(A5)

mol - e - cule beam - with a ha - lo of light, the an - i - mat - ed au - ra will give de - light. Soon your

(E5)

(G5)

(A5)

ev - 'ry sin - gle wor - ry will be out of sight. —

2. With the

Gtr. 1

5 7 x x 3 3 5 5

Verse  
N.C.(E7)

pow - er of It we are a - bout to as - tound. All your pre - con - cep - tions, they will come un - bound.

**Riff B**

let ring ..... 4

let ring .....

0 X 3 5 X 5 5 7 X 0 X 3 5 X 5 5 7 X 6

"Lis - ten ver - y close," my in - ner voice ex - pounds. "We are the hu - man race, and we groove to the sound." Yes, we de -

**Riff B1**

let ring ..... 4

let ring ..... 4

let ring .....

(6) 0 X 3 5 X 5 5 7 X 0 X 3 5 X 5 5 7 X 6

Gtr. 1: w/ Riff B1, 5 times

liv - er the truth to our mu - si - cal birth, a soul shock - ing sound will e - lec - tri - fy the earth.

Peo - ple have to know that it's not a - bout mon - ey. Cash is not the way to make your life sun - ny. There

is no need if you got the soul seed. Love, life and peace, it can on - ly be - gin when you

know in your heart that the change is with - in. Love all your broth - ers and love all your sis - ters.

Love all the miss - us and love all the miss - es. And don't be shy when you're shar - ing your kiss - es. Greed,

jeal - ou - sy gets boos and hiss - es. What it

**Riff B2**

let ring ..... 4

let ring ..... 4

(6) 0 X 3 5 X 5 5 7 X 0 X 3 5 X 5 5 7 X 6

**End Riff B2**

# Chorus

N.C.(Gm7)

is, what it is, so much to be found. - What it is, what it is, groove down to the sounds. - What it

is, what it is, what it is in a song. - What it is, what it is, you can do no wrong. -

# Verse

Gtr. 1: w/ Riff B  
N.C.(E7)

Gtr. 1: w/ Riff B1

Gtr. 1: w/ Riff B1, 5 times  
N.C.(E7)

3. Bal-ance your life with the right kind of foods, to eat a sad cow, - is to eat an-oth-er you. Well, that's an

un - fair rap, it's un - for - giv - a - bly rude, it - 'll put your Kar - ma in the worst of moods.

Some-one's drink-ing booze and tak-ing too man-y ludes, - 'cause when - you cop, don't you cop an at - ti - tude. And that's an

ug - ly thing, - it's not - the real you. So please y'all, take some sound ad - vice, - be your -

self, clear your mind, make a sac - ri - fice. - The al-ways so-ber you is es - pe - cial - ly nice. -

# Interlude

Gtr. 1 N.C.(Gm7)



Gtr. 1: w/ Riff B  
N.C.(E7)

Gtr. 1: w/ Riff B1, 1st meas.

# Verse

Gtr. 1: w/ Riff B1, 2nd meas.  
N.C.(E7)

2

4. Don't loot, don't shoot, give com-et the boot, I

Gtr. 1: w/ Riff B1, 5 times

love it kick-in' back and playin' my bam-boo flute. Re-fuse to fight wars for po-lit-i-cal whores. Un-

sur-passed peace lines the salt wa-ter shores. It is my no-tion that the per-fect peace po-tion can be

found in the wake of the green sea o-cean. The long rock-y swells of the might-y blue o-cean is the

cra-dle of peace, it's the per-fect peace po-tion. There you will find it, with sweet sea crea-tures, the

smile of a dol-phin is a built in fea-ture. We will learn much peace with the whale as your teach-er. "Good

Gtr. 1: w/ Riff B2

morn-ing class, how ver-y nice to meet you." What it

## Chorus

N.C.(Gm7)

is, what it is, so much to be found. What it is, what it is, groove down to the sounds. What it

Gtr. 1

is, what it is, what it is in a song. What it is, what it is, you can do no wrong.

x 3 6 3 4 5 3 x 3 6 3 4 4 3 6

is, what it is, what it is in a song. What it is, what it is, you can do no wrong.

x 3 6 3 4 5 3 x 3 6 3 4 x 3 6

# Interlude

N.C.(E7)

let ring

let ring<sub>4</sub>

# Verse

Gtr. 1: w/ Riff B Gtr. 1: w/ Riff B1 Gtr. 1: w/ Riff B1, 6 times  
N.C.(E7)

5. O - pen up your hearts to the plan - ets; to the stars. With your spir - it take a trip from Ve - nus to Mars. You know,

Ein - stein did while Hit - ler hid. Now Al - bert lives for - ev - er in ev - 'ry sin - gle kid. But, with

A - dolph Hit - ler we are per - ma - nent - ly rid. Pi - cas - so, Mis - ter Da - li and my man Jim - i Hen - drix,

these cool broth - ers make the world go 'round. Yeah, they do it with art, and Jim - i did it with sound. But, by

all these men it was found, each and ev - 'ry 'per - son can be just as re - nowned. Don't let the

world's rac - ist creeds give your pret - ty face a frown. Stand up for e - qual rights, I mean buck - le down. Go

Gtr. 1: w/ Riff B2

spread the word from town to town. We are the hu - man race and we groove to the sounds.

Gtr. 1

N.C.(E5)

(G5) (A5) (E5)

(G5) (A5)

\* Play 2nd time only.

# Outro

Gtr. 1: w/ Riff A, 1 1/2 times

N.C.(E5)

N.C.

(G5)

(A5)

(E5)

Now that you've heard what it is in this song, from here on in you can do no wrong.

# NOTATION LEGEND

Examples of bending techniques in standard notation and guitar tablature:

- Bend (half step):** Standard notation shows a half-step bend. Tablature shows fret 12 bending to 13.
- Bend (grace note):** Standard notation shows a grace note bend. Tablature shows fret 12 bending to 13.
- Bend (whole step):** Standard notation shows a whole-step bend. Tablature shows fret 12 bending to 14.
- Bend (whole and half steps):** Standard notation shows a one-and-a-half-step bend. Tablature shows fret 12 bending to 15.
- Bend (two whole steps):** Standard notation shows a two-step bend. Tablature shows fret 12 bending to 16.
- Bend and Release:** Standard notation shows a bend followed by a release. Tablature shows fret 13 bending to 15 and then releasing back to 13.
- Prebend (string bent before picking):** Standard notation shows a prebend. Tablature shows fret 15 with a prebend indicated.
- Compound Bend and Release (only first note plucked):** Standard notation shows a compound bend. Tablature shows fret 13 bending to 15 and then releasing back to 13.

Examples of advanced bending and vibrato techniques in standard notation and guitar tablature:

- Compound Bend and Release (every note picked):** Standard notation shows a compound bend. Tablature shows fret 13 bending to 15 and then releasing back to 13.
- Slight Bend (microtone):** Standard notation shows a slight bend. Tablature shows fret 7 bending to 7.5.
- Unison Bend:** Standard notation shows a unison bend. Tablature shows fret 15 bending to 15.5.
- Vibrato:** Standard notation shows a vibrato. Tablature shows fret 15 with a vibrato line.
- Wide Vibrato:** Standard notation shows a wide vibrato. Tablature shows fret 15 with a wide vibrato line.
- Rake Strings:** Standard notation shows a rake. Tablature shows fret 12 with a rake line.
- Sweep Picking:** Standard notation shows a sweep. Tablature shows fret 10 with a sweep line.
- Vibrato Bar Dive and Return:** Standard notation shows a vibrato bar dive. Tablature shows fret 0 with a vibrato bar dive line.

Examples of vibrato bar and sliding techniques in standard notation and guitar tablature:

- Vibrato Bar Scooping:** Standard notation shows a vibrato bar scoop. Tablature shows fret 4 with a vibrato bar scoop line.
- Vibrato Bar Dips:** Standard notation shows a vibrato bar dip. Tablature shows fret 4 with a vibrato bar dip line.
- Legato Slide:** Standard notation shows a legato slide. Tablature shows fret 17 sliding to 15.
- Shift Slide:** Standard notation shows a shift slide. Tablature shows fret 17 sliding to 15.
- Pull-Off:** Standard notation shows a pull-off. Tablature shows fret 17 pulling off to 15.
- Hammer-On:** Standard notation shows a hammer-on. Tablature shows fret 15 hammering on to 17.
- Legato Phrasing (first note picked only):** Standard notation shows a legato phrase. Tablature shows fret 15 with a legato phrase line.
- Ghost Note:** Standard notation shows a ghost note. Tablature shows fret 9 with a ghost note line.

Examples of phrasing and muting techniques in standard notation and guitar tablature:

- Staccato Phrasing:** Standard notation shows a staccato phrase. Tablature shows fret 5 with a staccato phrase line.
- Choppy Phrasing (extreme staccato):** Standard notation shows a choppy phrase. Tablature shows fret 5 with a choppy phrase line.
- Fret-Hand Muting (percussive tone):** Standard notation shows a fret-hand mute. Tablature shows fret 5 with a fret-hand mute line.
- Pick-Hand Muting:** Standard notation shows a pick-hand mute. Tablature shows fret 5 with a pick-hand mute line.
- Tremolo Picking:** Standard notation shows a tremolo. Tablature shows fret 5 with a tremolo line.
- Prebend (with bar):** Standard notation shows a prebend. Tablature shows fret 5 with a prebend line.
- Trill (fast hammer-on/pull-off combination):** Standard notation shows a trill. Tablature shows fret 7 with a trill line.

Examples of harmonic and tapping techniques in standard notation and guitar tablature:

- Pick Scrapes:** Standard notation shows a pick scrape. Tablature shows fret 12 with a pick scrape line.
- Open Harmonic:** Standard notation shows an open harmonic. Tablature shows fret 12 with an open harmonic line.
- Pinch Harmonic (with pick):** Standard notation shows a pinch harmonic. Tablature shows fret 7 with a pinch harmonic line.
- Harp Harmonic:** Standard notation shows a harp harmonic. Tablature shows fret 7 with a harp harmonic line.
- Artificial Tap Harmonic:** Standard notation shows an artificial tap harmonic. Tablature shows fret 0 with an artificial tap harmonic line.
- Tap-On Technique:** Standard notation shows a tap-on. Tablature shows fret 17 with a tap-on line.
- Bend and Tap-On Technique:** Standard notation shows a bend and tap-on. Tablature shows fret 12 with a bend and tap-on line.



RED HOT  
CHILI  
PEPPERS

# out in l.a.

Higher Ground

If You Want Me To Stay

Behind The Sun

Castles Made Of Sand

Special Secret Song Inside

Get Up And Jump

Out In L.A.

Green Heaven

Police Helicopter

Nevermind

Sex Rap

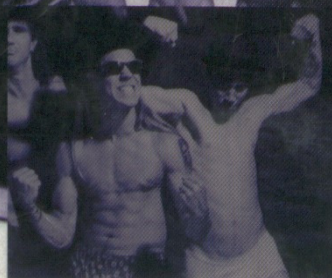
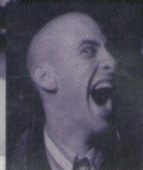
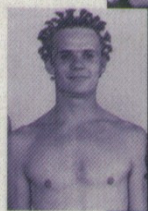
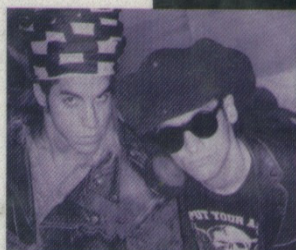
Blues For Meister

You Always Sing The Same

Stranded

Flea Fly

What It Is



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